University of Texas Bulletin

No. 2248: December 22, 1922

READING LESSONS

IN

MUSIC APPRECIATION

Aids in Preparation of Students for
Music Memory Contest
of
The Interscholastic League Division
Bureau of Extension

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PUBLISHED BY THE UNIVERSITY FOUR TIMES A MONTH, AND ENTERED AS SECOND-CLASS MATTER AT THE POSTOFFICE AT AUSTIN, TEXAS, UNDER THE ACT OF AUGUST 24, 1912

The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston.

Cultivated mind is the guardian genius of democracy. . . It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar.

FOREWORD

For a number of years eight or ten of the larger school systems of Texas, and a few of the smaller centers, have conducted local contests in music memory. It has proven to be a contest thoroughly educational in its nature, and this year the University Interscholastic League has undertaken to extend the beneficient effects of the contest to any member-school which desires to undertake it. It being a new thing in many of the three hundred schools which have already undertaken the work, we have felt impelled to publish this bulletin giving those teachers undertaking the work the benefit of the most approved aids in preparing their students. We suggest that this bulletin may be used by teachers in reading, and thus the work in music appreciation correlated with the teaching of reading. The information conveyed and the language in which it is phrased, are adapted to the requirements of a reader in the fifth to seventh grades.

A copy of this bulletin is furnished any member-school upon request. Additional copies in quantities of ten or more are sold at ten cents per copy. Single copies in quantities less than ten are sold for fifteen cents per copy.

We feel that with this bulletin in her hands, no teacher undertaking the training of pupils in the music memory contest will be under any handicap with any competitior who is eligible to enter the statewide contest. The rules governing this contest are set forth in detail on pages 50 to 54 of the Constitution and Rules. These rules should be studied carefully.

We feel that the League is presenting an apportunity to member-schools to do a great work in combatting the immoral music which is now so popular, at least insofar as the rising generation is concerned. From the days of ancient Greece to the present time, educators have recognized the high educational value of the right kind of music. Emphasizing this point, the editor of the Tacoma (Washington) *Ledger* says:

"In this day of jazz and the abomination of sound which passes for music, anything that will lead youth to know and consider the worth-while things that the great masters have handed down is to be commended. To know good music, real music, is to love it, and where there is love of music there is always promise of good morals, good citizenship, for love of the true and beautiful makes for better men and women, and a better world in which to live.

"It is a splendid thing, this making the children of the schools acquainted with the best there is in music, for to arouse their interest in the best of things is to stimulate their appreciation of the truly good. When one becomes accustomed to the best, when one learns to read correctly the message that 'best' conveys, nothing but the best will avail.

"Good music, like good books, and the best obtainable in art, makes for a culture without which ethical, and even material, progress cannot be made by society. Anything that inculcates appreciation for, and love of, the best in music and literature, art and science, should be encouraged; and it is to be hoped that not only will these Music Memory Contests be made annual events in the schools, but that a 'follow-up' campaign will be pursued to the end that interest in the really worth-while shall not flag."

We wish to thank Miss Willie Stephens, Music Supervisor in the Austin Schools, for preparing this bulletin, and Professor Frank Lefevre Reed, of the University of Texas, for his careful verification of technical points involved.

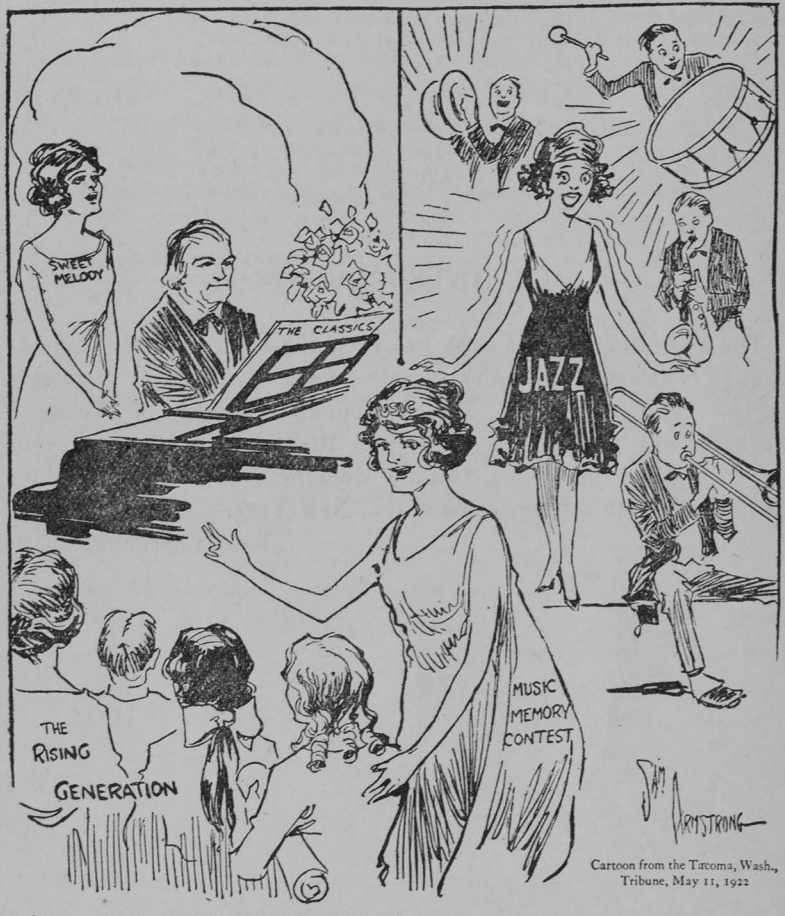
The University Interscholastic League.

ACKNOWLEDGEMENTS

The compiling of this book has been the labor of love. I am glad to contribute this work as an evidence of my great interest in the First Statewide Music Memory Contest of Texas. Valuable aid has been received from Miss Mabelle Glenn, Kansas City, Mo.; the Victor Talking Machine Co., Camden, N. J., and the Columbia Graphophone Co., New York.

WILLIE STEPHENS.

A Turn in the Right Direction!



Cartoon from the Tacoma, Wash., Tribune, May 11, 1922

THE ORCHESTRA

Nearly all children, nowadays, have heard an orchestra. Have you? Perhaps you have even heard a symphony orchestra. If so, you are very fortunate, because a symphony orchestra can produce the most beautiful and marvelous music.

Have you ever wondered where the orchestra came from and how old it is? Long, long ago, in the year 1600, some musicians in Florence, Italy, decided to give an opera. As you know, an opera is a play which is sung. To add to the voices of the singers, some men who could play on musical instruments were asked to take part in the opera.

In those days there were very few musical instruments. They were very crude, queer-looking objects. Most of the music was expressed in singing and people were just beginning to realize how greatly instrumental music added to vocal music. There was the roughly carved lute, shaped somewhat like our mandolin, the different sized viols, which later became the violin, and the harpiscord, the only piano there was at that time.

So in 1600 the first little orchestra in the world made its bow to the public and stumbled along in the wake of the opera singers.

In 1637, a public opera house was built in Venice. Even in this short time a decided improvement could be seen in the orchestra. This theatre had an orchestra of almost thirty members, playing on as many as thirteen different kinds of instruments. Musicians had added to the orchestra the flute and harp. There were trombones, very rough indeed, and piercing trumpets, and wooden pipes.

There was one instrument that was needed especially to carry the soprano part. In 1650 this need was filled by the invention of the violin. The violin was the making of the orchestra. It led the way, the other instruments followed. Before long the piano was invented and now came a wonderful era for the orchestra. A long line of musicians charmed the world with music composed especially for the orchestra.

Francis Joseph Haydn was the first musician to divide his orchestra into four choirs. Haydn grouped all string instruments

played with bow into the first choir. The wood instruments that are blown, he put into a second choir. The brass instruments composed the third choir and the percussion instruments, drums, triangles and cymbals, he put into the fourth choir. Just so are grouped the players in the orchestras of today.

The strings are grouped around the conductor, the first violins at his left, the seconds at his right. The concert master, who is leader and trainer of the players of strings, sits in the front row of first violins close enough to touch the conductor's left hand. The double basses usually stand like sentinels back of the first violins at the left. The drums are at the back. The oboe is almost in the middle, perhaps because it gives the pitch to the other instruments. When the tuning is going on, one often hears the oboe tone above the rest.

No other volume of music can produce such pictures in the mind of its audience as does the symphony orchestra. The talking of the violins is almost human. Sometimes they speak of the simple humming of the mother over her sleeping babe, sometimes the whistle of the wind or the droning of myriad things on a hot summer's day.

The martial sound of trumpet and horn often brings the picture of vast armies in conflict.

Close your eyes when next you hear a symphony orchestra and see what pictures it suggests to you.

1. The String Choir

Let us think for a few minutes of the different choirs in which Haydn divided his orchestra long ago, and which is the natural division today.

The first choir consists of all stringed instruments played with a bow. These are the violins, violas, cellos and double-basses.

In a former lesson we told where the first violins and second violins were seated in an orchestra. Be sure to remember, because some day before our first big concert, some one of you is going to make a drawing on the blackboard that will show the seating plan of an orchestra. Then on the concert day it will be great fun for you to name each player as he takes his seat on the stage with those eighty men.

The *violin* is the most important member of the orchestra, for a violin can make such wonderful and varied pictures.

When a player draws his bow across the strings a smooth, rich tone is heard. But if he does not care for a smooth tone he lets his bow fall and rebound on the string, thus producing a "jumping" effect. A wavering tone is made by trembling the finger of the left hand on the string, or a wailing sound by sliding the finger along the string while bowing. At times the strings are tapped by the wooden back of the bow.

Listen to the "Pizzicati" from "Sylvia" ballet and hear the delicate tones that are produced by plucking the strings. "Pizzicati" means "plucked."

Will you watch the first violinists at the concert and see how many of these different ways they play their violins?

The *viola,* which is a violin a fifth larger and having thicker strings, sings the tenor in the string choir.

The viola is often used to express a mournful, gloomy thought, though the music coming from two smaller strings is tender and sweet.

The fourth instrument of the string choir is the *'cello.* The full name of this instrument is violon-cello, which means "the little big violin." This instrument is held between the knees and was once called the "old knee fiddle." Though the 'cello is a bass instrument, it is very often used to carry the melody.

Listen to the 'cello sing the melody in the first movement of Schubert's "Unfinished Symphony," Suppose you hum with the 'cello that exquisite tune. Do, *so,* do *ti* do re, do *ti* do re *so la ti* do *so!* Listen to the tone quality, so sweet, yet deep and rich.

At the beginning of the "William Tell Overture," the *'cellos* are given a "climbing" tune which suggests the gradual dawning of the day.

Listen and see if you can discover the 'cello melody when it enters in "Anitra's Dance."

The *double-bass,* which is a fiddle as tall as a grown man and is played standing, is the deep bass of the string choir.

The double-bass has four strings, as the violin, the viola and the 'cello, but its strings are very heavy and the tones are often

gruff or gloomy. If you were writing a song about a coming storm, you probably would use the double-bass to picture the distant mutterings of the thunder.

2. The Woodwind Choir

The instruments composing the wood-wind choir are the *flute,* the *piccolo* which is a "little flute," the *clarinet,* the *oboe,* the *English horn* which is an alto oboe, and the *bassoon.*

Let us make their position in the orchestra. The first flute player sits in front of the conductor in the second row of players, the first 'cello player being directly in front of him. The other flute players are grouped around him, the left end flute player usually playing the piccolo when the piccolo is needed.

The clarinets are back of the flutes, the big bass clarinet being at the left. To the right of the clarinets are seated the oboe players. You remember we mentioned before that the first oboe players sits near the middle of the stage and gives the pitch in tuning. The English horn, which is the alto oboe, is to be found at the right end of the oboe row.

Back of the clarinets and oboes we will find those strange looking wood-winds called bassons. One of these, the contra bassoon, is larger and deeper sounding than the rest.

Now, how are you going to tell one of these wood-wind instruments from another when you see them? If you will remember that a player of a flute or a piccolo blows across a hole in the side of the instrument in a horizontal position, you can easily identify the flutes and piccolo.

Listen to the "Dance of the Reed-Pipes" (Danse des Mirlitons) from "Nutcracker" Suite where three flutes play a very pretty trio in the light and delicate style so characteristic of flute playing.

In the "Calm" of "William Tell Overture" we hear the flute played in a very different manner. The English horn plays the herdboys' song, while the flute gives out a series of staccato (disconnected) tones, suggesting bird notes.

The music of the piccolo or "little flute" is high, shrill and piercing. In the "Storm" of "William Tell Overture," the piccolo suggests the whistling wind and lightning flashes.

Listen to the "Chinese Dance" in the Nutcracker Suite and tell me when the piccolo is playing.

Because the oboe, English horn and clarinet are all blown at the end and held in a vertical position, they may look alike to you unless your eyes are very bright. The oboe is the smallest of the three.

I hope some boy in this school has a clarinet which he will bring to school for all to see. The clarinet has a *single reed* which vibrates when blown and makes a tone so mellow, noble and refined!

The *bass clarinet* in looks reminds one of the modern saxaphone. The bass clarinet is the only clarinet with a turned up bell at the end.

The *oboe* and *English horn* each has two reeds, while the clarinet has one. These reeds are just two flat slips of cane, fastened to a brass tube by silk thread.

The high tones of the oboe are somewhat nasal and penetrating, but the middle tones are often plaintive and pathetic.

I want you to find a picture of an *English horn*, which is slightly larger than the oboe. Notice that it is not a brass horn at all, as the name might lead you to imagine. Always remember that the English horn is a very important member of the wood-wind choir.

In the "Arabian Dance" of the "Nutcracker" Suite, which part of the tune do you think is played by the *bass clarinet* and which part by the *English horn?*

You remember that the English horn plays the herdboys' song, the lovely folk-tune of the Alps, in the "Calm" of "William Tell Overture."

The *bassoon* and the *contra bassoon* are queer-looking instruments. The bassoon has two reeds fastened to a small curved metal tube attached to the side of the instrument. As you may imagine, the *contra bassoon* is used for very low, deep tones.

Listen to the bassoons in "The Hall of the Mountain King" from "Peer Gynt" Suite as they picture the queer shapes and movements of those tormenting trolls.

Throughout the entire "Chinese Dance" from "Nutcracker" Suite, two bassoons are heard in a peculiar strain. What other

woodwind instrument plays an important part in this "Chinese Dance?" Yes, it is the piccolo that is adding little bits of silver thread to this queer Chinese embroidery.

3. The Brass Choir

In the brass choir, the *trumpet* takes the soprano part, the *French horn* plays the alto, while the *trombone* plays the tenor and the *tuba* plays the bass.

The trumpets are placed just behind the bassoons and the French horns are at the right of the trumpets.

The trombones are seated at the left of the trumpets and the tuba is left and back.

The *trumpet* of the symphony orchestra is somewhat like the cornet of our school orchestra. However, the tone of the trumpet is much more brilliant and triumphant. When the entire orchestra is playing on some mighty strain, you will very likely hear the trumpet leading out in the tune.

In the stately march from the opera "Tannhauser" the trumpet plays an important part.

Listen to the trumpet as it sounds the call to arms at the beginning of the fourth part of the "William Tell Overture."

Listen to the "Nocturne" from Mendelssohn's "Midsummer Night's Dream" music and tell me what instrument is singing that song of Night. I am not surprised that some of you think it is a woodwind, for it is indeed as sweet and mellow as a clarinet or English horn. That melody is carried by the brass instrument, the *French horn*. But the tone of the French horn is not always so sweet and mellow. By placing his right hand inside the bell of the horn at a certain angle, the player can produce a harsh and nasal tone. Watch the French horn player at the concert. Not only is the tone altered by the way he places his right hand in his horn, but the pitch is changed also.

I'm going to ask some boy to describe the tenor and the bass instruments of the brass choir for I'm sure every boy has seen them in the brass band.

How many have seen the long horn with the tube that slides back and forth as the tune changes from one pitch to another?

The *slide trombone* must be played by a person with a very

keen ear, because his ear must tell him when he is pushing this "slide" the right distance.

What is the very big horn of the orchestra, the one with sixteen feet of tube wound around and around? Yes, it is the *tuba*, the bass of the whole orchestra. Listen for its deep, full tones.

4. Instruments of Precussion

Think back and tell me on what instrument you first played. I'm sure every one of these boys will remember the drum which arrived perhaps on his third birthday. Well, that noisy drum is an instrument of percussion.

I need not tell you of the *snare drum*, the big *bass drum*, the steel *triangle*, nor of the two circular plates of brass called *cymbals*, for you know them all. They belong to the "battery," as the percussion section is sometimes called.

Listen to the cymbals as they picture the destruction of the home of the trolls in the last measure of "In the Hall of the Mountain King" from "Peer Gynt" suite, and the triangle as it marks the rhythm in "Anitra's Dance" of the same suite.

In the "Arabian Dance" of the "Nutcracker" suite, the *tambourine* without the jingles is used.

There are many instruments in the "battery," such as *castanets* for Spanish effects, *chimes*, *bells* and *gongs*, but the most important instruments in this section are the *kettle-drums* called *tympani*. These drums are big copper kettles with calf skin stretched over the top. Look at the screws around the top. With these, the player loosens and tightens the skin to change the pitch. Watch the tympani player at the concert and see how often he puts his ear down to his drums and turns the screws.

You will probably see three of these kettle-drums at the back of the stage. Listen when the player hits the different kettle-drums and you will be able to recognize the difference in their pitches.

THE CONTEST SELECTIONS

Story of Peer Gynt

Peer Gynt was a tall, strongly built youth of twenty, who lived with his mother, Aase, in a broken-down farmhouse in Norway. Peer's father, after throwing away the family fortune, had died a drunkard. Aase struggled on the farm alone, forever scolding Peer for a lazy fellow, a graceless scamp and liar. For Peer liked nothing better than to lie on a wooded hillside and dream mighty dreams of conquest and power. He was the laughing stock of the whole countryside, with his wild stories of impossible deeds.

One time he went to a wedding celebration and there fell in love with a beautiful girl named Solvejg. Her parents did not approve of Peer, and they would let her have nothing to do with him. So Peer, very angry, wandered off to the mountains where he met the Troll King's daughter who took Peer to her father. The Troll King, short and ugly, sat upon a throne, crowned, and with a sceptre in his hand. Troll imps, ugly brown little creatures, and troll witches surrounded him. Peer was a guest of the King and the trolls for several weeks, until he did something to displease them. Then the King turned him over to the trolls, who danced around him and bit him, hit him, and pinched him. Peer rushed this way and that, but the trolls swarmed around and tripped him, so that he fell and was buried in a heap of trolls. Just then came the sound of church bells in the valley below and the trolls took to flight with yells and shrieks.

Next Peer built himself a little hut in the forest. He fastened a reindeer's horns over the door, and was working on a hugh wooden bar to keep out the trolls. It was winter and the snow was deep on the mountains. As he stood hammering, Solvejg came toiling up the path, on snowshoes. In spite of all the stories she had heard of Peer's lies and laziness, she believed in him. But Peer, thinking of his life of laziness, felt how unworthy he was of Solvejg's love, and he determined to go out into the world to make something of himself. Solvejg promised to stay in the little hut in the forest and wait for him.

Before Peer started his adventures, he stole down into the valley to see his mother. He found his house bare, cold and cheerless. Almost every piece of furniture had been carted away. Poor Aase had lost her land and farmhouse, and had only been permitted, out of charity, to stay there until she died. Peer, by the light of a tiny fire on the hearth, saw his mother lying ill on the broken-down bed. Aase was joyful to see him once more before she died, for she loved him despite his faults. Peer sat by her bedside, talked gently and sang to her. He tried to divert her mind by one of his boyish games. He harnessed the bed post and played he was driving the old horse past fiords and pine groves to the beautiful castle. He lifted her to ease her tired back, and there in his arms quite peacefully she died.

Then followed strange adventures for Peer. Through many distant lands he traveled and finally in far-off Morrocco he became a wealthy merchant. From there he set sail for Greece, but was forsaken by the crew on a lonely desert shore

Wandering on the desert he found a beautiful white horse and a bundle of gorgeous robes that had been stolen from an Arab chief. Donning the robes and mounting the horse, he rode afar and was taken for a prophet. Peer had not forgotten how to tell his marvelous stories, and the Arabs believed them and treated him like a king. Beautiful Arabian girls danced for him. Anitra, the chief's daughter, was a lovely dancer. So graceful was she that Peer, before he journeyed on, gave her all his gold and jewels.

From there, he went to Egypt. Early one morning he came over the sand to the great statue of Memnon. Sitting on a stone he waited for the sunrise. Slowly the dawn stole over the desert. The shadows melted away. Peer, watching the brightening sky, dreamed of all he meant to do in the future. Soon the first rosy streaks of the rising sun struck the desert. Longer and brighter the rays grew, until suddenly Peer's eyes blinked into the hot, blinding face of the sun itself.

So on for many years Peer wandered over the world, until an old man, he turned toward home. Poor and bitterly disappointed to return empty handed, he dragged himself up the mountain

path to his little hut in the woods. Alone in the world, forgotten by everyone, Peer thought only of getting to his empty hut to die. But as he drew near he heard singing and through the door with the reindeer horns above it, came Solvejg. She was old now and had white hair, but was still waiting in the forest for Peer. Through all the years she had believed in him, and waited for his return. Joyfully she greeted him, and, at peace with all the world, Peer died.

Peer Gynt Suite by Greig

You have read the story of the play "Peer Gynt," written by Henrik Ibsen, Norway's greatest playwright. Edward Greig, a Norwegian composer and a friend of Ibsen's, was asked to write incidental music for the drama. Incidental music is music played between the acts of the play. Greig wrote several selections, five of which have become very well known. The selection "Morning" pictures Peer's experience in Egypt when he beheld the sun coming up over the statue of Memnon. This selection opens with a six tone motive for the flute which is repeated time and again by different orchestral combinations, every repetition bringing greater power and high tonality. The listener is conscious of a complete awakening of the birds and insects.

"Aase's Death," which is not included in the contest-selections, pictures Peer's farewell to his mother. The simplicity of the tune seems to portray Peer's simplicity of spirit, for at his mother's death-bed he is a child again. A three tone motive is used many times until a powerful climax is reached. From this climax, this motive is inverted and the music descends in pitch and decreases in power until it ends in a few moaning chords.

"Anitra's Dance" is a mazurka, Egyptian in character. It is played by the string instruments only. Toward the end the 'cello is heard in a plaintive melody which seems to speak of Peer's yearning for home amid the gayety of the dancers.

"In the Hall of the Mountain King" we see Peer's tormentors, the trolls, in a grotesque theme played first by the bassoons. This theme is repeated again and again all the time increasing in volume and speed. The sharp staccato chords at the close

seem to represent Peer's harsh treatment at the hands of the trolls, when he is buried beneath the fallen castle.

"Pizzicati" (From Sylvia Ballet Suite, Composed by Delibes)—The name of this selection tells you a great deal about it. You remember when we studied about the violin we learned that "pizzicato" means "plucked." When the record is played hold up your hand when you hear the part which you think might have given it the name of "Pizzicati."

A ballet is a story danced to music. In the "Ballet Sylvia" a nymph called Sylvia is chief attendant to the Moon-Goddess. In this particular part, "Pizzicati", Cupid brings to the Shepherd this Sylvia with ten other nymphs. The ten nymphs dance in quick mechanical movements; then Sylvia glides into the circle and dances alone. After this they all dance together in the same manner as the ten nympths danced before.

Listen to the "Pizzicati" and tell how many parts you hear. Yes, there are four.

First, there is a short part which introduces the characters, then comes the pizzicato part which pictures the short, quick movements of the ten nymphs. The third part shows the smooth, gliding movement of the beautiful Sylvia. The selection ends with a repetition of the second part, pizzicato, when all join together in a lively dance.

Midsummer Night's Dream (By Mendelssohn)—Was there ever a happier or luckier boy than Felix Mendelssohn? He had everything to make him so—a rich, loving father, a beautiful, wise mother, two sisters and a brother. What a jolly, busy family they were. Fannie, the oldest sister, and Felix were great comrades, the best of friends, studying and playing together. When they were tiny children, their mother gave them piano lessons. While Felix and Fanny practiced, she sat beside them to see that they made no mistakes. Before long their short fingers flew over the keys so dextrously that even their mother was amazed.

Soon they began to have other studies. Their busy day began at five. The common branches they learned from one master, music from another, and composition from still another. They took violin lessons also and studied painting with

a fine artist. And besides all this Felix studied Greek with his little sister, Rebekka, who must have been brighter in languages than Fannie.

It was early discovered that Felix was a musical genius. At the age of twelve he began to compose short selections, which the family would play. They all could perform on some instrument, and how dearly Felix loved to direct them. The little family orchestra played such pretty music that friends and neighbors often dropped in to hear them. The Mendelssohn home became the meeting place of all artists and lovers of music. Everyone admired the little boy, Felix. He was a beautiful child with golden brown curls and laughing eyes.

One of his greatest friendships at this time was with the great poet, Goethe. This sweet companionship with the poet, who was then an old man, gave Felix many an inspiration, and after Goethe's death, was one of his dearest memories.

On Felix's fifteenth birthday he had completed his fourth opera and it was played to an admiring circle of friends. About this time the family moved to a large estate just outside of Berlin. Here were many beautiful gardens and summer houses hidden with vines. In the center of the velvet green lawns was a large music hall where Felix could conduct his private concerts. Here was a very fairyland of flowers to inspire the young musician.

When Felix was seventeen, he read with Fanny, Shakespeare's play, "Midsummer Night's Dream." They were so charmed with the poetic fantasy that Felix wrote a beautiful piece of music which he called the Overture to "Midsummer Night's Dream." To this day it is ranked as a wonderful masterpiece. You should read the story of "Midsummer Night's Dream" as told by Chas. Lamb, or better still, read the play itself.

An overture, as you know, is a musical selection picturing the action of the drama which follows.

Mendelssohn wrote this overture as a piano duet so that he and his sister Fannie might have the pleasure of playing it together. Later he wrote it for the orchestra.

The overture opens with four prolonged chords played by the woodwinds. These chords seemingly carry the listener

into fairyland, for immediately the strings give out the daintiest fairy music. This is followed by the dignified theme of the Duke and the romantic theme of the lovers.

Next is pictured the dance of the tradesmen and the bassoon is heard in the braying of the donkey.

The overture ends with the happy dance of the fairies whose king and queen have made up their quarrel. The listener is awakened from this "Midsummer Night's Dream" by the self-same chords of the woodwinds which ushered him into the realm of fairyland.

Analysis of Overture

1. Four prolonged chords by woodwinds.
2. Fairy dance.
3. Dignified theme of Duke.
4. Romantic theme of lovers.
5. Rustic dance of tradesmen.
6. Bassoon in braying of donkey.
7. Fairy music.
8. Tender theme of regret.
9. Four prolonged chords by woodwinds.

"Scherzo" and "Nocturne"

Seventeen years after this *overture* was written, Mendelssohn was asked by the King of Prussia to write incidental music to the drama.

Mendelssohn wrote a dainty *"Scherzo"* to be played before the fairy revel in the wood. A "Scherzo" is a selection of a playful, sportive character.

The "Nocturne", which means "night-piece," a beautiful orchestral number where the French horns are heard to good advantage, is played while the four chief characters lie asleep, when Puck has such a good chance to play his pranks.

The *"Wedding March"* is played after the four young people have re-adjusted matters, Puck having squeezed the second magic flower in Lysander's eyes.

Minuet in G (By Beethoven)—When Louis XIV was king of France the nobles of his court danced the minuet. What a

stately, charming dance this was, with the magnificent ballrooms ablaze with candle light. The court ladies wore stiff brocaded gowns and jewels in their powdered hair. The courtiers were splendid in wigs, knee-breeches and shoes with silver buckles. In sturdy fashion they stepped the measures through, now sweeping low courtseys, now touching hands, a tiptoe.

Beethoven composed the Minuet in G in 1796. Will your own ears tell you whether this dance swings in threes or twos? Remember that all selections in three-part measure are not minuets. The waltz, the polonaise and the bolero are likewise in three-part measure, but how different they sound.

In this composition there is a first movement, consisting of two tunes, A and B, then a second, which is called a trio because three instruments played it when music was first written in that form. Then the first part is repeated again.

This minuet was very popular when George Washington lived. Who knows, perhaps your own great-grandmother and grandfather used to dance to this lilting tune in the olden days.

Analysis of Minuet in G

1. A, B.
2. Trio.
3. A, B.

Turn down a finger at the beginning of each new part. Do you know that the dignified name for the thinking you are doing when you are listening for the different tunes is "The study of musical form?"

A composition like this minuet with an A, B, Trio, and A. B, is called "Three Part Song Form."

Unfinished Symphony—First Movement (By Schubert)—The word "symphony" is not new to you. We speak of a "symphony" as a "sonata" for an orchestra, written in several parts called movements, usually four in number. The reason the "symphony" of our next program is called "unfinished" is that only two movements were completed. Schubert, the composer, began to write this symphony as an expression of his gratitude to a musical society for bestowing an honor upon him.

Two movements were completed and nine measures of the

third jotted down on the paper when something interrupted him, and he put the work aside. In the six remaining years of his life he never resumed the "unfinished" work, and after his death it was found in a heap of his masterpieces that even he had never heard played by an orchestra. Little the probate agent knew of the worth of these gems of beauty when he valued them in the inventory of Schubert's estate at ten florins, or less than fifty dollars in our money.

The first movement of a symphony is usually built upon two principal themes. I want you to learn to sing the two themes of this symphony. The first *la, ti, do, la, so, mi, fa, do, ti, mi,* as as impressive theme sung first by the cellos and double-basses in unison. At the close of this theme the violins enter in a quivering, restless passage which is heard above the plaintive tune of the oboe and clarinet.

The second theme, sung by the cellos and then by the violins, is one of the famous tunes of all music. It is so sweet and simple that one sees in it the elements of the folk tune, through which Schubert's early training was developed: *do, so, do ti, do, re, do, ti,* do, re, *so, la, ti,* do, *so.* Sing the haunting melody until it is your own. Then listen as it enters twice in this lovely movement.

Before its first entrance, the horns, in a long held tone, keep the listener in suspense as if in anticipation of the surpassing loveliness of the theme which is to follow. At the close of this movement we hear again as in farewell, the beautiful theme with which it opened.

Franz Schubert

The greatest song writer the world has ever known was Franz Schubert. The story of his life is short and sad. He was born in Vienna on the last day of January, 1797. His father was a poor school teacher and the father of nineteen children, and he had neither time nor money to help small Franz with his music. But Franz had such a beautiful voice that he gained admission to a choir, where he was taught by very good masters. He became an enthusiastic member of the school orchestra, and composed many pieces for it to play.

When he was sixteen he left the school; and, as he had no

money to keep on with music studies, he became a teacher in his father's school. Poor Franz Schubert! How he disliked the monotonous drudgery of teaching. But the harder his lot became the more beautiful grew his lovely songs. And how amazingly fast he wrote them! Exquisite bits of poetry did not seem to enter his mind as words but as melodies and he could write them down in a moment. It is said that once when he was eating in a tavern he picked up a volume of Shakespeare that belonged to one of his companions. He chanced to open at the verse "Hark, Hark, the Lark at Heaven's Gate Sings."

The unusual, boistrous noise of the tavern, the clatter of dishes, and the crying of children were present, but Schubert's train of thought was not disturbed. Suddenly he exclaimed, "Oh, if I only had some music paper here! I have a melody in my head for these beautiful lines." Someone caught up a bill of fare and hastily drew some lines across the back. And there amid a confusion of sounds was written a melody so lovely as to live in the hearts of men forever.

That was his way. No matter how mean and desolate his surroundings, his music flourished. He, himself, said, "My music is the product of my genius and my poverty and that which I have written in my greatest distress is what the world seems to like the best."

The saddest part of Schubert's life story is that his songs were almost entirely unknown to the public while he lived. He was only thirty when he died suddenly with a raging fever.

Danse Macabre (By Saint-Saens)—This music is a slow waltz, gruesome in effect. It suggests the substance of a poem by Cazalis in which Death is represented as a fiddler summoning the skeletons from their graves for a dance at midnight. The hour is indicated in ominous tones. Then death stalks forth, and while he tunes his fiddle the skeletons tiptoe from their graves. The fiddle has not been used for a year and the pegs stick. As time is brief there is no time to waste. On with the dance. The *e* string is left at *e flat,* although several times during the revel futile attempts are made to bring it up to pitch. He strikes up a dance tune and the skeletons circle about him. The revel continues until the

coming of morn is announced by the cock's crow, and then the skeletons all slink back into their graves. We find in both the poem and music gruesomeness, solitude, loneliness, and regret:

"On a sounding stone, with a blanched thigh bone,
The bone of a saint, I fear,
Death strikes the hour, of his wizard power,
And the spectres haste to appear.

There he stands in the middle, and tunes up his fiddle,
And he plays them a gruesome strain;
And each gibbering wight, in the pale of the night,
Must dance to the wild refrain.

The churchyard quakes, and the old abbey shakes
To the sound of that midnight glee.
The night winds moan, in a shuddering tone,
Thru the gloom of the cypress tree.

So the swift hours fly, till the reddening sky
Gives warning of daylight near.
Then the first cock's crow sends them all below,
To sleep for another year."

—From a poem by Henri Cazalis.

This composition may be called a tone poem. The tone poem may be considered as one of the products of Romanticism in music. It is *suggestive* rather than *descriptive*. The same tonal properties obtain here as in descriptive music, but in this case they are used only as symbols of a reality as apprehended in the imagination.

It is interesting to note how much of the structural plan of the music may be grasped by listening to the record. In the introduction the clock strikes the hour; this is suggested by the harp. Then we have the tuning of the fiddle, after which the slow waltz rhythm begins. Two themes are given out. One in decided dance measure is punctuated by the clack of the Xylophone, a curious instrument constructed of rods of wood laid upon bands of straw. The second theme is a more serious one, perhaps symbolical of night and the loneliness of the grave. These themes interweave and we hear parts of them with variations as the mood is agitated. The signal telling

that dawn is near is given out by the oboe, after which a peculiar effect is given by the violins—a shuffling as if the revelers were dispersing. One last, sad theme expresses Death's regret that another year must pass before there can be another revel.

Peer Gynt Suite—Morning (By Grieg)—A Suite, as a musical term, at first thought suggests a set of dances. In this instance it means a number of pieces that work out an idea in different divisions.

Greig prepared such a suite to be used as incidental music with Ibsen's drama, named after the chief character in a Norwegian folk story, "Peer Gynt." This character is a type of Norse Faust. Edward Hagerup Grieg (1843-1907) was a native of Bergen, Norway. He wanted to be a painter as well as a composer. His music is lyric in style, and, as this suite shows, is very imaginative and full of color. He succeeds almost as well as Schubert in wedding music to poetry.

The first number of this suite is called "Morning," and is one of Greig's finest inspirations. Peer Gynt was a queer boy—an aimless dreamer—who loved to spend his nights in the mountains. Greig may have pictured him as awakening one morning to find himself upon a high cliff. The sun is just beginning to make the east beautiful with red and yellow and violet rays as they shoot through the gray morning clouds; the dewdrops fall from the glossy leaves; the birds are calling sleepily to each other. On one side, far below, the sea stretches away; on the other are the open fields bathed in misty light. Familiar sounds are heard. The dawn grows lighter; the birds begin to sing; the breezes whisper to each other among the branches; the sound of bells comes up from the fields below—the sun shines out over all. Or this music may picture the sunrise as Peer Gynt later in life saw it on the coast of Algiers.

To some, these lines of Longfellow or Milton may be suggestive of the mood of the music.

> "I stood upon the hills when heaven's wide arch
> Was glorious with the sun's returning march.
> And woods were heightened and soft gales
> Went forth to kiss the sun-clad vales."
>
> —Longfellow.

"Sweet is the breath of morn, her rising sweet
With charm of earliest bird; pleasant the sun,
When first on this delightful land he spreads
His orient beams on herb, tree, fruit, and flower,
Glist'ning with dew."

—Milton.

There is but one prominent theme or melody in the selection. This is a simple pastoral theme, much like what we might imagine the shepherd would play to his flock. As this is continually being repeated, the composer has changed or elaborated it in many ways, and has also interwoven with it a smooth, singing melody for the 'cello. By this means he secures variety in his composition. The harmonies all working upward convey the idea of sunrise.

Peer Gynt Suite—Anitra's Dance (By Grieg)—Peer Gynt crossed the sea in his search for adventure. He became a pirate and robber. In Morocco he joined a band of Bedouins. He made them believe that he was a great prophet. In time he became very tired of this kind of life, and, thinking of Solvejg, he returned to Norway and found her waiting for him in the little home. But, while playing the role of the great and wise Prophet among the Bedouins, dressed in their richly colored costumes, and leaning upon the cushions in his tent, sipping coffee and smoking a long pipe, Anitra, the beautiful daughter of the chief, and her maidens, would sometimes dance for him.

The music suggests the charm and grace of Anitra's dancing, but also suggests the longing of Peer's mind. His yearning for home and Solvejg is several times voiced in a melody of great tenderness, which stands out in beautiful legato above the general staccato of the dance music, which is continually in progress. The music, in oriental color, picturing the agile suppleness of Anitra in the dance, is in mazurka tempo. This record gives the music as it was originally intended, for violins, 'viola, 'cello, and bass. In the last half, the 'cello may be heard in an independent, droning, subdued melody.

Though given a highly oriental color and as much of the Arabic nature as possible, it shows distinctly the individuality of the composer. It will be noticed that in this, as in all the

other movements the Suite, a typical Norwegian feature is carried out, in that a main theme is chosen and then repeated many times in varied form and figure. Almost the entire composition is carried out in staccato effect; and yet, the melodic progress is so graceful that it suggests the graceful, gliding motions of the oriental dance.

Peer Gynt Suite—In the Hall of the Mountain King (By Grieg)—Peer Gynt's nights in the mountains did not always have a happy ending. Once, in wandering about, he came to a great palace, the home of the Trolls. Their leader was King of the Mountains. The Trolls gave him food, for they wished to be kind to him, but Peer was rude and abused their hospitality. Then the King in anger called his gnomes to torment and punish him. They began by dancing around him very slowly, but as they became more angry, they danced faster, sometimes threatening him. Then they became so angry that they struck him, pinched him, tore his clothes, and bit him. At last they tumbled the palace down over him, and he rolled down the mountain.

The music is so highly descriptive that it is not difficult for the imagination to hear the gruff tones of the King's displeasure in the opening tones of the basses. One can almost hear the taunting and teasing and pinching of poor Peer by the angry gnomes in the staccato tones of the violins. The destruction of the palace is most vividly suggested in the use of several sharp, staccato chords by the whole orchestra at the close. Someone has very aptly spoken of this number of the Suite as "a veritable hornet's nest."

The music is in a grotesque, mysterious humor approaching almost to roughness. It is built entirely upon motive of theme. this theme, *la, ti, do re, me, ri, me,* is only four measures in length, and is given out first by the bass and later taken up in turn by practically the entire orchestra. The distribution of this theme among the various instruments of the orchestra is so arranged as to produce a most unique effect. The staccato noticed in the opening theme is maintained throughout almost the entire composition. The tempo, at first moderate, gradually increases until it reaches a climax which is intensified by

most interesting pianissimo and fortissimo effects. The music is highly descriptive.

In this composition Grieg has made extraordinary effects that bring out the idea of grotesqueness. The powerful rythmic beat dominates the whole. No composer surpasses Grieg in the "national" element.

To a Wild Rose (By Edward MacDowell)—I'm sure when you hear this little tone picture "To a Wild Rose," you will have pleasant memories of a quiet, peaceful summer day out in the open. This little melody is as delicate and unpretentious as the little wild rose blooming by the road-side.

The composer was Edward MacDowell, an American, who loved the out-of-doors so much that he built himself a log cabin in the woods of Peterboro, New Hampshire, where he lived in quiet and contentment. He has passed this spirit of contentment on to others through such compositions as "To a Wild Rose."

Blue Danube Waltz (By Strauss)—Certainly no such beautiful waltzes have been written by other composers as those by Strauss, "The Waltz King." These exquisitely melodious, perfectly harmonized, and marvelously orchestrated dance numbers are worthy of a place among the great works of the nineteenth century. "On the Beautiful Blue Danube" is, of course, foremost among Strauss waltzes, and in Vienna is esteemed more than any other musical composition. Written at a time of depression after losses in battle, it was received by the people with great enthusiasm. It was written originally for male quartet.

By the Waters of Minnetonka (By Lieurance)—Thurlow Lieurance, a gifted American composer, has made a study of Indian music from the Indians themselves. He has lived with the Indians, studying their music at first hand, suffering many hardships and sometimes even risking his life. Many of the themes were taken down from the Indian flute, made of willow or cedar, with which the Indian lover serenades his maiden sweetheart. "By the Waters of Minnetonka" is one of the best known and most popular of these tribal melodies which

Mr. Lieurance has fitted with a modern setting. The story is an old legend of two lovers, one from the Sun Tribe, the other from the Moon Tribe, who, to escape the tribal law, drowned themselves in the waters of Lake Minnetonka and sank together from sight.

The flute first sounds the theme or melody unaccompanied, much as would the Indian lover as he begins his serenade. Then after a few measures of rippling piano accompaniment, the voice sings the plaintive melody. Throughout the entire number the flute has a beautiful obligato.

Toreador Song (By Bizet)—The Toreador Song occurs in the second act of the opera when "Carmen" and her gypsy friends are seen singing and dancing. "Escamillo," the toreador, enters and gives in this song a graphic account of a bull fight, laying special stress on the glorious part he plays in it. This aria for baritone has a catchy melody and a big material swing. As the toreador sings, he struts with swaggering gait across the stage. This song is one of the best-known numbers from the opera.

Cavalleria Rusticana—Intermezzo (By Mascagni)—It is to this opera that Mascagni owes his success as a composer since none of his earlier works met with popularity. Because of the shortness of the opera it has been linked frequently with Leoncavallo's short opera "Pagliacci" and now the two are almost always heard on the same bill. "Cavalleria Rusticana" (Rustic Chivalry), is the story of a Sicilian peasant. Turiddu, who, returning from the war, finds his sweetheart, "Lola," has married another, "Alfio." "Turiddu" tries to forget "Lola" but cannot, courts "Suntuzza," but attracted again to "Lola" is challenged to a duel by "Alfio," and "Turiddu" is killed.

The action of the entire story takes place on an Easter morning.

The populace swarm across the square into the church. While the service is in progress, the story is enacted.

The intermezzo comes as a relief after the stormy and passionate first scene. The curtain does not fall during the playing of this number, but the peaceful harmony and lovely back-

ground gives the hearer the impression of a lapse of time. It is a tone-picture of exquisite coloring and the number is in no small measure responsible for the success of the opera.

Sacred words have been written to this composition and it is known vocally as "Ave Maria."

Drink to Me Only with Thine Eyes (English Folk Song)—The composer of this song is unknown although it dates back to the time of Queen Elizabeth. The words were written by Ben Jonson and were called "To Celia." The song is of interest, since the composer, making use of but six tones of the scale, do re me fa so la, was able, with only these few tones, to produce such an exquisite melody. The pattern, too, is very simple, as are all folk song patterns A-A-B-A. This song is a favorite "Home Song" today and is widely known and loved. Its simplicity of melody and its pleasing harmonies make it a good part song. It has been adapted for string quartet by the Flonzaley String Quartet with remarkable success.

Waltz—Faust (By Gounod)—This has become one of the most popular concert waltzes with bands or orchestras. It furnished one of the principal themes for the great "Kermesse," or street fair, which serves to bring "Faust" to the attention of "Marguerite" in an incidental way, therefore not alarming to the unsophisticated girl.

The many curious disjointed phrases of the waltz fit admirably the kaleidoscopic scene where different groups and individuals meet, greet, dance and gossip in colorful pageantry whirling away to these alluring strains.

Soldiers' Chorus—Faust (By Gounod)—The victorious soldiers, just returning from the war, enter, in Act IV, accompanied by their wives and sweethearts, singing this jubilant stirring march song. This song was written for a previous opera but was later added to "Faust" by the composer. The familiar melody is heard, with its swinging rhythm, as the soldiers tell of the glory of battle and their victory. The second theme then appears and they tell of the reception by their brides and sweethearts. This theme has an accompaniment in which the bass instruments have the same figure throughout, changing key with

the changes in the melody. The first theme now returns and the song ends in a great climax of enthusiasm.

Funeral March (By Chopin)—Chopin wrote his "Funeral March" as the second movement of his "B Flat Minor Sonata," and it is supposed to reflect his feelings of grief at the condition of Poland. It represents the funeral procession of a deceased bride, typifying Chopin's native land which he so dearly loved and whose death as a nation he so bitterly resented.

The march begins with the tolling of bells in the distance, followed by the slow tramp of the procession on its march to the grave, the climax here illustrating the extreme intensity of grief of the mourners. A pause brings us in fancy to the open grave. Here we hear a tender melody—the trio—which symbolizes the services at the tomb. This melody seems to recall the happy youth of the bride and to symbolize the flight of the soul beyond the fear of death and worldly sorrow. Then suddenly the movement of the procession begins again, gradually dying away as the mourners depart on the journey homeward.

Hark! Hark! The Lark (By Schubert)—Franz Schubert, the greatest song writer who ever lived, wrote his melodies seemingly without effort, much as an inspired poet would create his verses. In fact Schubert was very closely associated with poetry and most of his songs are settings of poems of the great masters: Shakespeare, Goethe, Heine and others. "Hark! Hark! the Lark" is a setting of the morning song, or Aubade, from Shakespeare's "Cymbeline."

The lover stands beneath his lady's window at dawn and calls to her in this love serenade, to awake and behold the beauties of the sunrise. The melody is bright and graceful, the rhythm spirited and gay, the poem charming. One senses all the freshness of a morning in springtime, its blossoming trees, its twittering birds, and the gorgeous colorings of the sunrise. Be sure and read the poem in connection with the study of this selection.

Humoresque (By Dvorak)—Antonin Dvorak was the son of an innkeeper, and his father wanted the boy to become a butcher. Dvorak, however, learned to play the violin and at the age of sixteen went to Prague to study organ. He is one of the greatest

of Bohemian composers and is known through his symphonies and his songs. "Humoresque" was written as a tone-poem for piano, but was lost or at least not known until it was brought forward by Kreisler a few years ago as a violin solo. Since that time it has become immensely popular, and it is now heard as an instrumental solo, as chamber music, for orchestra, and even as a song. It is universally known and loved.

The name "Humoresque" is usually given to musical compositions in which the composer has attempted to show some humorous situation or feeling. Whatever Dvorak intended to reveal in this number is left entirely to the imagination of the hearer, in fact, there are many who find in it anything but humor. Its melody is light and catchy, moving with a dance-like flowing rhythm which almost suggests the fluttering down of a gayly colored autumn leaf. There is a middle part, smoother and more meditative; then the first part returns again.

Hungarian Dance No. 5 (By Brahms)—Brahms, while he was accompanist for the violinist Remenyi, became interested in the dance of Hungary, and so selected genuine Magyar tunes and incorporated them into twenty-one Hungarian dances, which he arranged for piano, four hands. Of all the folk songs and dances handed down to us, few are more picturesque than those of native Hungary. It is said that these famous Magyar melodies are of oriental origin, but have been changed and modified—as is the case with the Hungarian music of wandering gypsies who adopt the tunes of the countries through which they pass and enlarge upon them in a manner all their own. Abrupt changes from grave melancholy (lassen) to wild merriment (friska), involving many changes of time and tonality and a peculiar richness of harmony are among the chief features of this music. The Fifth and Sixth Hungarian Dances are perhaps the best known of the Brahms set.

The opening melody of the Hungarian Dance No. 5, slow and sensuous, has hardly begun before it is swept impatiently away by a swift transition to a gayer theme. One curious passage, among the other varied strains, is a succession of four chords, each begun softly and swelling out into a great volume of tone

which breaks off abrubtly. The three chords at the end are a special characteristic of all Hungarian music.

La Paloma (By Yradier)—This is a composed folk song of sunny Spain, and it is very popular in all Spanish-speaking countries of the world. The rhythm is distinctly Spanish and the castanets can almost be heard in the movement of the accompaniment. The melody is smoothly flowing and beautiful, as the lover, in the person of the singer, pours out his love to his lady. The melody changes and unites with the accompaniment while the singer bids his lady come and fly with him.

Liebestraum (By Liszt)—The "Liebestraum" was written by Liszt in his early life as a song, the third of a series. Later he transcribed it for the piano. The compostion might well be described as a love song, a nocturne, or a song without words, as the passionate melody certainly calls for singing quality in its interpretation.

The melody begins singing against an accompaniment which consists chiefly of arpeggi. After a rippling downward passage the theme is repeated in a different and higher key, passing through marvelous transformations which lead it into a mid-climax. Thence it grows reflective, almost hesitant and finally dies away like a dream in delicate sound, leaving only the perfume of memory.

Mighty Lak' a Rose (By Nevin)—Nevin's father encouraged his son's musical activities and took him abroad for study. After 1884 he gave most of his time to composition and resided, at his death in 1901, in New Haven, Conn. Among his best known compositions are "The Rosary" and "Water Scenes" from which "Narcissus" is taken. "Mighty Lak' a Rose" is a posthumous work of this beloved composer. It was written in "Queen Anne's Lodge" at the old home in Vineacre, near Pittsburgh, during the last days of Nevin's life, and was published a year after his death.

The song has a characteristic negro flavor. Its daintiness and appealing melody with its text brimming over with mother love has given the song a world-wide favor. The first theme has a lullaby swing as the old mammy sings to her little pickaninny.

There is a second melody for variety and the first theme returns again.

Knowest Thou the Land—Mignon (By Thomas)—This aria appears in the first act of the opera. The girl "Mignon" is questioned about her parents and although she remembers little, she tells her impressions of her childhood home. The song is of the emotional type and the words add a depth of feeling to that of the melody—one of the loveliest in all opera. The violin plays a display passage before the voice enters with its sombre haunting melody. The song is slow and reminiscent, moving smoothly while the violin plays a full rich counter melody or obligato. In the climax, "Mignon" seems to pour out her whole heart in a flood of emotion.

Molly On the Shore (By Grainger)—Percy Grainger is one of the younger group of English composers. Recently, however, Mr. Grainger became an American citizen and will probably identify himself with American music in the future. In "Molly on the Shore" he has taken two Cork reels (old Irish dances), rollicking examples of the fiddle-tune type, and has given us this charming modern piece. It was originally written for string quartette and was presented to his mother as a birthday gift by the composer in 1907. It was later written for piano solo and for orchestra. The composition has all the energy of the perpetual motion of the native dance and is a test of nervous control for the performer.

The delightful Irish reel melody is played first by the viola, in the original quartette arrangement, then in turn it is taken up by the 'cello, second violin and finally first violin. The second theme is now announced and this lyric melody is played by 'cello, then quickly come the two melodies played together, which suddenly change to minor key and finally return to the reel theme as a first. The end comes with a big decisive chord.

Moonlight Sonata—First Movement (By Beethoven)—Beethoven, the master of the sonata, wrote the "Moonlight Sonata" in 1802 and dedicated it to Countess Julia Guiccarda. It was Beethoven's custom to dedicate his compositions to the ladies of

the court, and the Countess Guiccarda has been called the "Immortal Beloved" of the great master. Beethoven did not name this the "Moonlight Sonata" but that name was given it by publishers to add interest to the composition. The name, however, is most appropriate. It is the best known of all his compositions, its depth of feeling and poetic melancholy always impressing the hearer. The music calls up a vision of a calm and perfect moonlight night, the soft rays of light playing on the shimmering water of a lake. The movement, in C sharp minor, has a rippling accompaniment, while the melody shines out clearly and steadily above like the moon calmly overlooking a peaceful world. At times, the moonlight fades as if a cloud fleece had obscured it, but soon the melody comes again, finally dying out in a single bass note, as the moon might sink from sight beyond the horizon.

Largo—From the New World Symphony (By Dvorak)—The "New World Symphony in E Minor" is the fifth of the great Bohemian composer, Dvorak, and is the most popular of his greater works. Dvorak came to America and lived and taught several years in Chicago, spending his summers in a Bohemian settlement in Iowa. While in this country he became interested in Indian and Negro melodies and made a collection of them. After returning to his own country he wrote the "New World Symphony," commemorative of his stay here, and used in its construction several of these melodies. The second movement, the "Largo," has an irresistible charm. It opens with a series of long chords, weird preparation for the primitive melodies to follow. After a short woodwind passage, the theme is heard, sung by the English horn with its plaintive yet hauntingly beautiful tone color. This theme has been used for the song "Massa Dear." Now comes the second theme, another beautiful melody but of more agitated character. The first melody returns and the Largo ends with chords, this time dying away in the distance.

O Sole Mio (Neapolitan Folk Song)—"O Sole Mio" is a favorite love song of Naples, where everyone is musical and where everyone sings and plays serenades. It has been arranged

for solo instrument and for bands, and as such is a favorite everywhere. The composer is unknown, this being a true folk song which has sprung from the very life of the people and is an outburst in song of their innermost life and feelings.

Here is an example of *nationality* as shown in music. All the warmth of a sunshiny day in a country noted for its balmy climate, all the love fervor of a southern people accustomed to beautiful Nature at her best, the soft glow of the sunset, the warm sands of the ocean, all are seen in this folk song. The melody sings smoothly until the climax of emotion is reached at what seems a refrain in which the voice appeals in the words "O sole mio." This section of the song, by moving into a minor, becomes for a moment saddened and pensive, but returns to major again at the end.

Souvenir (By Drdla)—Franz Drdla is a contemporary violinist and composer of Moravian birth. The word "Souvenir" in the original French conveys much more than in our language. It means remembrance, "Memory with all her busy train." Just what happy memory prompted Drdla to write this exquisite bit of music is not known, but the work is so popular with both professional and amateur violinists that it has become indeed a "happy memory." It is one of the loveliest and most poetic of all compositions dedicated to memory and is known to the greater part of the music-loving world. It is both sweet and sad, as are all memories.

This selection is in strict song form. It has a beautiful melody which, once heard, is not easily forgotten. The main theme is repeated several times as if to impress the listener with its beauty. No number excels it in popularity with violinists, and it is invariably used as one encore by all artists.

Swing Low, Sweet Chariot (Negro Spiritual)—The Negro Spirituals voice the black man's understanding of religious life. Whatever happened to the slave men of old days—of good or ill—they sang of it later among themselves. In the simplest terms they spoke of the deepest thoughts and the highest aspirations of mankind. Heaven was looked upon as a place for the fulfilment of the desires of this life; there all would be as the

slave would want it to be. The Negro sings some of the most beautiful and complex harmonies, and the Spirituals are veritable mines of delightful harmonic treasure. "Swing Low, Sweet Chariot" is one of the strangest, most weirdly beautiful of all.

Pilgrims' Chorus—Tannhauser (By Wagner)—"Tannhauser" was first presented in Dresden in 1845. With its poetry and romance, its characters who are real human beings, not mythological gods and heroes, it appeals strongly to opera-goers. The story tells of the conflict between two kinds of love; pure love as distinguished from mere sensuous passion; and relates how the higher love triumphed in the end. "Tannhauser," a knight and minstrel, succumbs to the wiles of the goddess "Venus." Tiring of her, he returns home to find that "Elizabeth" still mourns for him. He joins the pilgrims and journeys to Rome, to seek forgiveness of the Pope. This he is refused, but he is finally redeemed through the death of "Elizabeth," who has been faithful to him always.

The "Pilgrims' Chorus" appears several times during the opera. It is heard at the very beginning and also at the end, as well as during the third act. During the opera it is penitential in spirit, but at the end it becomes a magnificent triumphal chant. This is one of the world's greatest choral numbers in four part harmony. The chant begins at first slowly, and, in the distance with dignified step, the pilgrims go on their way to Rome. The middle part becomes more impassioned as the theme moves by octaves against the ever-changing harmonies of the accompaniment. The first theme returns, this time sung in unison and the song grows gradually softer as the pilgrims disappear in the distance.

Miserere—Il Trovatore (By Verdi)—The opera "Il Trovatore" was produced in Rome in 1853. The scene is laid in Biscay and Aragon in the fifteenth century, and the story is based on a Spanish drama by the same name. "Azucena," an old gypsy, has stolen the son of "Count di Luna" out of revenge, and has brought him up as her son under the name "Manrico." "Manrico" gains the love of "Leonora" who is also beloved by the present count, really a brother of "Manrico." "Azucena" falls

into the hands of the count, and to save her, "Manrico" goes to her aid but he, too, is captured. "Leonora" consents to marry the count if "Manrico" is released, but, as the order is signed, she takes poison. The count then puts "Manrico" to death, only to find that he has murdered his own brother. "Trovatore" is favorite opera and many of the numbers are well known to the public generally.

Anvil Chorus—Il Trovatore (By Verdi)—At the opening of the second act, the scene shows a gypsy camp in the Biscay mountains. As daylight begins to streak the sky, the men begin their day's work and sing as they hammer the heated iron on their anvils. The orchestra has a long introduction, gypsy-like in character. Then the men sing, in unison, this strong, virile chorus, which passes through broken chords and leads into a swinging melody, slowly rhythmic in time with the clang of the anvils. The whole is repeated. This is one of the best known numbers from the opera.

The number opens with the solemn tolling of the bell and the chant of the priests as they pray for the soul of the doomed prisoner, "Manrico." Then after a series of chords in the orchestra, "Leonora," standing without the cell of "Manrico," sends up a last prayer for help. Upon this breaks the air of the lover, "Manrico," a passionate farewell forever, at the end of which "Leonora" shrieks. The priests are again heard and again the wail of the lovers, this time with the chanting of the priests carried through the aria. The two voices join at the end of the number in a beautiful duet passage.

Turkish March—Ruins of Athens (By Beethoven)—This quaint march, in which the feeling of the Orient prevails, was written by Beethoven for the now-forgotten dramatic piece, "The Ruins of Athens." It is practically built in the marching drum rhythm, probably the most familiar rhythm in the world. Upon this slender skeleton is based one of the most quaint, one of the most spirited march tunes of all time. It is treated thematically, fragments of melody and counter melody being played against one another, as in a symphonic movement.

The march, with a peculiarly oriental coloring, begins softly

enters with its little turn or grace note before each accented note. As the theme develops it rises higher in pitch and also louder in tone as the soldiers approach. The chief theme is given with delicate turns of color and with gradually increasing volume. After a short second theme, in much the same style, the first returns with its steady rhythm, and the composition ends with the tones dying away into a last soft chord.

The Bee (By Francois Schubert)—This delightful little piece of musical description was written for the violin by Francois Schubert, a violinist of Dresden, not the famous song writer of Vienna. The music represents the buzzing of the bee as it darts from flower to flower in search of the sweetest honey. The buzzing, uneven rhythm, and the constant alterations in pitch picture the erratic flight of the busy little creature. Two pizzicato chords at the close tell us that the bee has found the flower which contains the honey he seeks, and has disappeared from sight.

Minute Waltz (By Chopin)—The Minute Waltz is so called because it can be played within the space of a minute. The French call it "The Little Dog Waltz" because of the story of how the pianist Chopin came to compose it. Chopin and George Sand, the famous woman novelist, were one day amused at the antics of a little dog whirling madly around trying to catch his tail. "Had I your nimble fingers," said the lady to Chopin, "I should compose a waltz for the little fellow."

Acting on this playful suggestion, the composer went to the piano and played this dainty number, which pictures the rapid whirling of the little dog. Sometimes the music suggests that the dog is becoming dizzy and nearly loses his balance. Very small children will be able to tell when the music says the little dog is chasing his tail, when he is resting, and when he again catches sight and starts the chase of the elusive tail. Such theme recognition is the first step toward later work in musical form. Maud Powell arranged this selection for violin.

Quartette—Rigoletto (By Verdi)—The opera "Rigoletto" tells the story of the Duke of Mantua; his jester, Rigoletto, a

hunchback; Gilda, the jester's daughter, and Maddalena, whom the duke admires.

The duke, disguised as a student, makes love to Gilda, who is infatuated by him. Rigoletto discovers the love affair and, knowing that his master is only amusing himself, tries to dissuade his daughter, but to no avail. Finally to prove to her that her lover is false and does not return her love, he takes her to the home of Maddalena where he knows the duke to be. It is at this place in the opera that the famous quartet it sung.

The duke and Maddalena are in the house; Rigoletto and Gilda are on the outside looking through the window. The duke is casting languishing eyes on Maddalena, who is laughing in return. Rigoletto, crouching outside the window, is plotting vengance. Gilda is desperate with the discovery of the duke's faithlessness.

Here are four people each animated by a different emotion, each part strongly individual and all voices combining to make a piece of wonderful harmony. It is undoubtedly the most brilliant of all Verdi's concerted numbers, and there are few ensemble passages in all opera which equal it in beauty and dramatic power.

Ave Marie (By Schubert)—Schubert composed music for six songs in Sir Walter Scott's "Lady of the Lake." The "Ave Maria" has become the most popular of the collection and is among his best known art songs. Using the words of the hymn to the Virgin Mary, he wrote a noble melody filled with tenderness, reverence and supplication. In the poem, Roderick, the robber chieftan, hears Ellen Douglas singing the plaintive hymn to the Virgin. In this number Schubert has interwoven with the melody of the hymn, an accompaniment in which one can hear the aged minstrel, Allan Bane, of the house of Douglas, playing on the harp as Ellen sings.

Wilhelmj, one of the famous violinists of past generations, arranged it for the violin, and it is possibly better known in this arrangement than in any other.

Caprice Viennois (By Kreisler)—The word "caprice" is an interesting study in word history. The Latin word "caper," meaning goat, suggests the familiar phrase "to cut a caper."

The word caprice here means a free and easy leaping character of movement.

One remembers that Vienna is the joyous home of the dance, so the introduction is a piquant call to the dance. Then is heard a dreamy, languorous strain suggestive of the Hungarian gypsies, with the marvelous glissando, or plaintive glide from the high to the low note. The melody is played in double-stops (two strings stopped and played together), and is relieved by a contrasting, picturesque dance theme. The returning first melody brings the selection to a close.

This is one of the most difficult and most universally liked compositions and solos of Fritz Kreisler. It is an example of spectacular bowing, double stopping and harmonies that characterizes the technique of the great violinist.

Spring Song (By Mendelssohn)—The ever popular "Spring Song" is the last number in the fifth book of "Songs Without Words," a collective title which Mendelssohn gave to seven books of short piano numbers. Names were applied by the musical world to the separate selections, such as "Spring Song," "Hunting Song," "Spinning Song," etc., although Mendelssohn himself, out of the sixty-six numbers, gave titles to only two, "The Venetian Gondola Song" and "Folk Song."

In this composition the composer suggests a picture of spring; the awakening of the voices of nature from their long winter's silence; the bubbling spring, rustling leaves and jubilant bird calls. The Arpeggio chords of the accompaniment represent the swaying branches and the fleecy clouds adrift in the sky. The melody is lyric and is in three part song form.

Hallelujah Chorus—Messiah (By Handel)—(An oratoria is a musical composition for chorus and solo voices, with orchestra accompaniment. It has a sacred text and is sung without secenery and action.)

"The Messiah" had its origin at one of the darkest moments of the composer's life. At a time his operatic enterprises had come to naught, and with spirits depressed and fortune gone, he began the great series of oratorios by which his genius lives today. "The Messiah" (a book of about 180 pages was written in twenty-three days), was first given in Dublin for

charity with a mere handful of performers, a chorus no larger than the average choir. After the original performance Handel revised and rewrote it with great care. No musical work has such a long continuous and enduring popularity as has "The Messiah."

The oratorio is divided into three parts. The first illustrates the longing of the world for the Messiah, prophesies His coming and announces His birth; the second part is devoted to the suffering, death, and exaltation of Christ and develops the spread and ultimate triumph of the gospel; the third declares faith in the existence of God, the surety of immortal life, the resurrection, and the attainment of an eternity of happiness.

The three great numbers in "The Messiah" are the majestic "Behold the Lamb of God," the beautiful melodic, "Worthy Is the Lamb" and the great "Hallelujah Chorus" which is the triumph of the work and its real climax.

The "Hallelujah Chorus" with its wonderful harmonic effects make up a chorus that has never been excelled, not only in musical skill, but also in grandeur and sublimity. After listening to its performance, Handel said "I thought I saw all Heaven before me, and the great God Himself." When it was first performed in London the audience was so exceedingly impressed and affected by the music, that with the words of the chorus, "For the Lord God omnipotent reigneth" the whole audience, with the King at its head, arose and remained standing until it was finished—a custom which is still observed, not only in England, but also in this country.

Other oratorios may be compared one with another; "The Messiah" stands alone, a majestic monument to the memory of the composer.

Cradle Song (By Brahms)—In this charming lullaby, Brahms has caught the simple grace of the folk song. As we listen to this melody, a picture arises in our fancy of a mother rocking her child. No more simple and exquisite use of the cradle song is to be found in all song literature. It is nearly a perfect example of poetic expression and pure beauty of tone.

Pomp and Circumstance (By Elgar)—This march was composed by Sir Edward Elgar, the foremost living English com-

poser. The composition was first performed during the festivities incident to the crowning of King Edward VII and became instantly popular. You will notice that after a brilliant opening the music breaks out into a wonderful song-like melody. This time has been adapted to words and as "Land of Hope and Glory" is sung all over the British Empire as a sort of unofficial national anthem.

After the brilliant introduction, the first theme is heard built on the scale passage *do-ti-la-so.* This melody is in rather quick tempo and the four note theme is used in several keys, finally being brought to a close in a series of octaves on the heavier instruments. Then the second theme, the march melody, is played by the cornets, while the rest of the band play accompanying chords—one chord to each beat. After a long chromatic passage, the first movement returns followed again by the march melody, this time much louder and with dignity befitting the coronation of a king. The finale will be recognized as made up of phrases taken from the first theme.

Marche Militaire (By Schubert)—While Schubert is known as the greatest song writer, having written in his life 600 songs, he also wrote for orchestra and for piano. The "Marche Militaire" was originally written as a duet for piano forte but it has been transcribed for orchestra with wonderful effect. The march is in rather idealized style and suggests a fete or concert. The woodwinds are used to advantage and give rich coloring to the melody at frequent intervals.

The number opens with an introductory phrase which is really a part of the theme. The rhythm of this introduction suggests the booming of the brass drums thundering out the march time. Following this comes the melody, a pleasing theme for woodwinds, which on its second appearance, is backed by trumpets in a bugle-like fanfare.

Traumerei (By Schumann)—Schumann was the son of a bookseller who planned that the boy should become a lawyer. Schumann had no taste for the profession, however, and was allowed to study with the idea of becoming a great musician. He suffered an accident to one of his fingers and had to give up playing, but thereafter devoted all his time to composition.

"Traumerei" (Dreaming) is one of a group of smaller pieces called "Childhood Scenes" and is the most beautiful of the set. It is said by some that the selection was intended to portray a dream of summer, with its deep blue sky flecked with clouds, the fragrance of the wild rose coming in the balcony breeze, but it is generally accepted as a lullaby, which soothes many little restless heads to slumberland.

Only one melody is heard throughout the piece. The contrasts are obtained by modulations or key changes.

Schumann was born in 1810 and died in 1856.

Fantasie Impromptu (By Chopin)—One of the earliest names applied to composition for instruments alone was the fantasia or *fanciful piece.* "Impromptu," originally no doubt was the name for an extempore piece; but as no piece can be extempore when written down, the term is used for piano forte compositions which have, or aim at the character of extempore performances. The most remarkable are Chopin's.

The melody of Fantasie Impromptu was much sung during the late war: "I'm Always Chasing Rainbows" being a very popular war song.

ADDENDUM

Frederic Francois Chopin (Pronounced Shō-paN)—Chopin was born near the Polish city of Warsaw, February 22, 1810, and was educated among the aristocratic youth in the school where his father was a teacher. His emotional and refined playing afterward made him the idol of the cultured classes in Paris, where he spent the most of his life, and where he died of a lingering illness in 1849.

Chopin is called the "tone poet for the piano." His fame rests almost exclusively upon his piano compositions, the nobility and grace of which have won for him the status of an artist of the first rank.

Camille Saint-Saens (Pronounced Sahn-Sohns)—Camille Saint-Saens was beyond doubt one of the greatest French composers of today.

Born in Paris, October 9, 1835, he commenced to play the piano almost as soon as he could walk. He was playing pieces and composing at 5, entered the Conservatory at 7, at 10 made public appearances as a piano soloist, and at 16 produced his first symphony.

He has composed with brilliant success in practically all forms. He has written over a dozen operas, the best known being "Samson and Delilah," which is often sung as an oratorio. His orchestral music includes five symphonies, five piano, three violin and one violincella concerto and four symphonic poems. He has also composed much chamber music, many organ and piano compositions, and songs.

Before him the French musicians dreamed of one kind of success—the success of the theatre and opera house; but Saint-Saens has solidified the whole musical development of modern France. In addition to his work as a composer, he has won renown as a pianist, organist and conductor. He died December 16, 1921, in Algiers.

Franz Peter Schubert (Pronounced Shoe-bert)—Franz Peter Schubert (1797-1828), was born at Lichtenthal, near Vienna, January 31, 1797. He received his first instruction from his father, a schoolmaster. At 11 he began to sing in the village choir, but he had such a beautiful voice that he was placed in the emperor's choir. There was a school connected with the church, where the boys had schooling as well as musical instruction. Here he studied the best music of the day, the symphonies of Haydn, Mozart and Beethoven. He was first a member of the school orchestra, then first violin and later was allowed to conduct now and then. Here, also, he heard much fine music and some operas. Soon after this his voice changed, and in 1813 he had to leave the imperial chapel. He began to compose. In his eighteenth year he composed 144 songs,

including "The Erlking," and by 1821 he had written 600 compositions. He is considered the greatest of all song writers.

Schubert was fond of telling stories in songs which he called art ballads, and in which the accompaniment becomes a most important factor in the telling of the story. "The Erlking," "The Wanderer," and "Gretchen at the Spinning Wheel," are good examples. His songs comprise his most characteristic achievements, inasmuch as nothing like them had ever been attempted before; but they are often equalled by the symphonies, his chamber compositions, and those exquisite one-movement pieces for the piano, the "Impromptus," and "Moments Musical." Had he left nothing further than these piano pieces, his name would live forever in the records of art, because he breathed into the established forms a personal note that distinguished them from all earlier compositions of their kind.

The list of his works is enormous and includes not only songs and short pieces, but masses and operas, nine symphonies, the last of which, the C major, is one of the longest ever written. The quality of these works is quite as remarkable as their quantity. The two best known symphonies, ninth in C major and the unfinished in B minor, are among the most beautiful, delicate and refined compositions ever written for the orchestra. He died at 31. If other masters had been cut off at his age what treasurers the world would have lost! Handel, for instance—every one of his oratorios; Beethoven, his seven great symphonies; Wagner, all of his operas after "Tannhauser" and "Lohengrin"; Brahms, the "German Requiem" and all his symphonies.

Guiseppe Verdi (Pronounced Vair-dee)—Guiseppe Verdi (1813-1901) was the greatest opera composer of Italy in the nineteenth century, and his long life of eighty-nine years covers a most interesting period of musical history.

He was born October 9, 1813, in the little village of Le Roncole. His father, a grocer and inkeeper, bought the boy a spinet and gave him lessons with the village organist. When he was 10 years old he succeeded his teacher at the organ and received $20 a year for his services. Guiseppe became so popular that the village sent him to Milan for further study. Applying for entrance to the famous conservatory of that city, he was refused as not having sufficient talent. (Many years after this same institution was renamed in honor of Verdi.) His talent soon made a stir in Milan and his first opera, "Oberto," was produced at the La Scala opera house in 1839. Two years later grief over the death of his wife and two children almost caused him to abandon his musical career. The manager of the theatre, however, persuaded him to write two operas, "Nabucco" and "I Lombardi," which were very successful. Later he visited

London and Paris and learned much from the observation of the styles of opera produced in those capitals. His next works were "Rigoletto," "Il Trovatore" and "La Traviata." These operas brought his name to the front rank of all Italian opera composers of his day.

At this time Wagner's wonderful success was not escaping his attention. He realized the value of Wagner's idea of the importance of the dramatic side, or story of the opera.

Although Verdi was nearly 60 years old, he commenced a series of operas that are much greater than his earlier works and which show the influence of Wagner. The operas include "Aida," (ah-ee-dah), "Falstaff" and "Othello." "Falstaff" was written when he was 80 years old and is his only comic opera. He wrote little but operatic music, but his "Requiem," written in honor of an Italian statesman named Maugoni, is a work of great melodic beauty.

Mendelssohn (Pronounced Měń-del-sōn)—Felix Mendelssohn Bartholdy (1809-1847) was one of the most beloved musicians of the German Romantic school. Surrounded from childhood with wealth, he has given every opportunity for education and travel. He won fame as an organist and orchestral conductor, as well as composer.

Mendelssohn's music is always melodious and beautiful, of a romantic character, but in classical form. He wrote songs, compositions for piano, organ and violin, trios, quartets, oratorios, overtures, concertos and symphonies.

His greatest works are: Songs Without Words, Rondo Capriccioso (piano), Saint Paul, Elijah (oratorios), Scotch Symphony, Italian Symphony, Violin Concerto, Midsummer Night's Dream Music, Hebrides, and Fair Melusina Overtures (orchestra).

Percy Grainger—Percy Grainger, celebrated Australian pianist, composer and conductor, is the best exponent of what Huneker used to call "rational modernism," both in piano playing and composition. He has shocked a few of the older critics into gooseflesh by using marimbas, zylophones, and even "musical glasses" in some of his orchestral compositions. However, Grainger never carries his originality so far that it becomes an end rather than a means. His piano recitals are always bright and full of fresh air, but never grotesque. He always includes a group of his own compositions in building his programs.

Mr. Grainger is the first pianist to successfully transmit a piano recital by wireless. Recently his program played in Newark, N. J., was heard and enjoyed in Toronto, Canada. Critics proclaim it a small triumph on Mr. Grainger's part to have sent the Liszt "Liebestraum" through the ether successfully. It is only another

way of saying that the Australian-American pianist has developed a "singing tone" worth comment.

Ludwig van Beethoven (Pronounced Bay'-toh-ven)—Ludwig van Beethoven (1770-1827) was the greatest master of instrumental music. His compositions are the culmination of the classical school, and the beginning of the romantic school. Beethoven's genius is ranked with Michael Angelo and Shakespeare. He possessed a nobility of character that is reflected in his works.

His nine symphonies are his greatest compositions. The most famous ones are the third, or Eroica, written in honor of Napoleon; the fifth, the sixth, or Pastoral, and the ninth, or Choral, which took him five years to compose. Other works are five piano concertos, violin concerto, nine concert overtures, sixteen string quartets, thirty-eight piano sonatas, the opera "Fidelio," the oratorio "Mount of Olives," over 250 songs, of which there are only a few sung now; also many short instrumental compositions, and two great masses for the church service.

The latter part of his life was made most miserable by his incurable deafness, the care of a worthless nephew, and money difficulties. He died in Vienna, March 26, 1827, during a terrible thunderstorm.

Johannes Brahms (Pronounced Brahms)—Johannes Brahms was the foremost German composer of the modern school. He was born in Hamburg in 1833, where his father played the double bass in a theatre orchestra. His father was his first teacher. Later he studied with Edward Marxen in the city of Altona. At 14 he made his first public appearance, playing his own variations of a folk song. When he was 20, he had become a brilliant pianist and made a concert tour with Remenyi, the noted Hungarian violinist. While on this tour he played before the Austrian violinist Joachim. He recognized Brahms' great ability and sent him to Schumann, who hailed him as "the new Messiah of music."

Some of his first compositions were not considered great, but in 1868 when his Requiem (a service in memory of the dead), was given, he reached the peak where he has since remained. Through Remenyi he became interested in the dances of Hungary and some of his best known works are his Hungarian dances.

He wrote in nearly every form, but opera. His songs are beautiful and rank with Schubert, Schumann and Franz. He was a severe student and self critic. He gave great attention to detail and his works show this finish to an unusual degree.

The latter part of his life he spent in Vienna, working in peace and quiet, and occasionally conducting important concerts of orchestras and singing societies. He died in Vienna in 1897.

George Frederic Handel (Pronounced Hen'-dell)—George Frederic Handel (1685-1759) was one of the greatest masters of the classic school. His family was not musical and whence he obtained his musical gift is not easy to determine. His father was not a musician, but George's talent for music was so great that many friends of the elder Handel persuaded him to let the boy study. George used to practice on an old spinet with muffled strings, which, with somebody's help, he had hidden in the garret.

At the age of 11 he played the clavichord, organ, violin and oboe so well that he was taken to Berlin as a prodigy.

At 12 his father died and left his mother and George poor, so the boy set to work to support them both. He went to Hamburg and entered the German opera house as a violin player. He remained there three years and composed his first three operas, besides other compositions.

His restless spirit led him to travel in Italy, where he was received with great enthusiasm. In 1709 he returned to Germany and accepted a conductor's post from the elector of Hanover. Three years later he obtained a leave of absence to visit England. He stayed longer than the time allowed him, which offended the elector. Presently Queen Anne died and the elector came to England as George I.

Handel gained the royal favor by writing the score, "The Water Music," for a water festival held on the River Thames, which pleased the king immensely. From this time until his death Handel received salaries from the British court.

His greatest works are his oratorios. "Queen Esther" was written when he was 35 years old, but the works by which he is now best known were written after the age of 53. In the "Messiah," "Samson," "Saul," "Judas Maccabaeus," he created imperishable works. The "Messiah," first sung for charity in Dublin in 1742, was written in twenty-eight days.

It is possible that this oratorio has been heard oftener than any other, as it has been sung thousands of times all over the world.

Handel became blind six years before his death, but continued his work until a few days before he died. He was buried in Westminster Abbey. He was a naturalized Englishman and his works made an impression upon English music that has lasted for one and one-half centuries.

Johann Strauss (Pronounced Shtrows)—Johann Strauss (1825-1899) was called the "Waltz King" because he wrote the most popular waltzes that have ever been composed. His father, Johann Strauss, Sr., and his brothers, Joseph and Eduoard, were also Viennese composers who won fame with their beautiful waltzes and operettas; but Johann Strauss, Jr., was the most famous member of this remarkable family. He wrote nearly 500 dance compositions, of which "On the

Beautiful Blue Danube," "Roses From the South," "One Thousand and One Nights," "Sounds From the Vienna Woods," are the most famous.

His greatest operettas are: "The Bat," from which "The Blue Danube" is taken, and the "Gypsy Baron," which are still popular today. Wagner said of Strauss: "One of his waltzes far surpasses in charm, finish and real musical worth, hundreds of the artificial, pretentions compositions of his contemporaries."

Fritz Kreisler (Pronounced Krise-ler)—Kreisler is perhaps the most electric violinist before the public today. He can play airy trifles with infinite grace and charm as well as vivacity. He plays Beethoven with profound depth, or Mendelssohn with sweetness and sentiment equally well.

He was born in Vienna in 1875, the son of a leading physician.

At the age of 10 he won the first prize at the Vienna conservatory; and in his twelfth year he astonished the professor at the conservatory in Paris by winning the Prix de Rome, an unprecedented occurrence. The Prix meant three years' study in Italy. After that he returned to Paris; then toured America with Rosenthal, the pianist.

He is a thorough lover of sports; a keen motorist, and passionately fond of country life. In addition to being one of the world's greatest violin virtuosos, and an accomplished pianist, he is a composer of first rank. Some of his best known compositions are, "Caprice Viennois," "Liebesfreud," "The Old Refrain," "Rondino" (on a theme of Beethoven's), and "Tambourin Chinois." His arrangements of classic compositions include that of the Tartini "Devil's Trill" Sonata, and a great miscellany of smaller works.

Antonin Dvorak (Pronounced (tfor-shak)—Antonin Dvorak, born in Muhlhausen, Bohemia, September 8, 1841, is looked upon as the greatest of Bohemian composers. His father was an innkeeper, who wanted his son to be a butcher. Bands of strolling musicians used to stop at the inn, and it was with almost unbearable excitement that the boy listened to these performances. He induced the village schoolmaster to teach him how to sing and to play the violin, and eventually obtained his father's permission to study music at Prague. The meager fund donated by his parent gave out, but he continued his study and gained a living for several years by playing the violin in orchestras of cafes and theaters.

His works did not attract any general attention until he was 32 years of age, when one of his compositions was produced which aroused such wide interest that the government provided him with an annual sum of money to assist him in continuing his work as a composer.

At first he created with reckless haste, for his pen could not keep pace with the ideas which thronged his brain. He struck off compositions in a variety of forms. Choral and orchestral works, songs and instrumental pieces appeared in rapid succession.

Dvorak's fame spread throughout Europe and preceded him to

America. In 1892 he was invited to accept the directorship of the National Conservatory of Music in New York. He remained here for three years and then returned to Prague to become director of the Prague Conservatory, a post which he held until his death, May 1, 1904.

His works are strongly marked with the characteristics of Bohemian national melodies. He wrote nine Bohemian operas, but is best known in other countries by his symphonies, the "Stabat Mater"; the oratorio, "St. Ludmilla," and many songs. Some of the smaller compositions are "Humoresque," "Indian Lament," "Slavonic Dances" and the "Tyrolean Dances." He enriched music by the sincerity and individuality of his contributions to the art and this art was the reflection of the beauty and tenderness of his own nature.

Richard Wagner (Pronounced Vagh-ner)—Wilhelm Richard Wagner (1813-1883) was the greatest modern opera composer. His music was so different from those who went before him that it was called "the music of the future." Much of the music since his time has been influenced by his remarkable work.

Wagner was born in Leipsic, where his father was superintendent of police. After the death of his father, his mother married an actor named Geyer, who took a great interest in young Richard's training.

The boy went to school in Dresden and later in Leipsic, where he became interested in German and Greek poetry. His musical instruction was rather limited; most of his studying was done alone. He studied Beethoven's symphonies thoroughly and when he was 20 years old, had composed a symphony played by the famous Gewandhaus orchestra. He held positions as conductor at Magdeburg, Konigsberg, Riga and Dresden.

The newness of his ideas in composing had made him many enemies and when in 1849 he expressed sympathy with the revolutionary cause he was obliged to flee to Paris to escape arrest. For the next twelve years he was an exile from Germany. He spent the time in Switzerland, France, Belgium and England. In 1861 he was allowed to return to Germany, where some of his works were produced. In 1875, through the assistance of friends and Wagner societies, a festival theater was built in Bayreuth for the exclusive presentation of his works, and there in 1882 his last and possibly his greatest opera, "Parsifal" was written and produced.

Wagner was most remarkable in that he wrote his own librettos for his operas, coached the singers who were to sing them, and was his own stage manager and orchestra director.

Georges Bizet (Pronounced Bee-seh')—Bizet was a native of Paris where he was born on October 25, 1838. He was a composer of many operas the outstanding one of which is Carmen. This is the most Parisian of all operatic works and was produced in 1875.

Carmen has a place among the two or three most popular operas of the modern repertory. The talents of Bizet are shown by his remarkable lyric gifts; the power of writing short, compact and finished numbers, full of exquisite beauty and in convincing style, while, at the same time handling dramatic scenes with freedom demanded by modern opera. His music is more visible, concentrated and stimulating than that of any other French composer. The death of Bizet occurred three months after the completion of Carmen which was written in twenty-three days.

Edward MacDowell—MacDowell (1861-1908) was an American composer who liked out-of-doors so much that he built himself a log cabin in the woods of Petersboro, New Hampshire, where he lived in quiet and contentment. He passed his spirit of repose and contentment on to others through his compositions. He lived in Boston as teacher, pianist and composer. He also filled the chair of professor of music at Columbia University spending his summers in his country home. A brain trouble incapacitated him mentally for some time before he died. MacDowell's work includes several symphonic poems and two suites for orchestra; concertos, sonatas, many small pieces for piano; and about fifty exquisite songs. "One is, indeed, almost tempted to say that he is paramountly a poet, to whom the supplementary gift of musical speech has been extravagantly vouchsafed." (Gilman.) Yet as a musician he speaks in no uncertain terms. Starting with a poetic conception as basis, he develops this in characteristic emotional harmonies, fresh, flowing melodies and visible rhythms remarkable for their sincerity. Although opposed to the merely "national" in music, he was a pioneer in the use of Indian tunes, cleverly employed in his "Indian Suite" for orchestra and in some of his piano pieces.

Liszt (Pronounced List)—Born at Raiding, Hungary, Liszt (1811-1886) received his final musical training from his father, who was steward to Prince Esterhazy. He played a piano concert in public at nine. As a result he was sent to Vienna where he studied with Carl Czerney and at eleven gave a successful concert. During the same year he went to Paris. He was there refused at the Conservatoire by Cherubini, but he quickly became the idol of the salons, thereafter taking no more piano lessons. But Paganini's playing in 1831 determined him to develop piano technique on similar terms. Liszt's subsequent life was fraught with incident. He lived for sometime with the gypsies studying their customs and music; and, after ten years of travel, he settled at Weimar as chapelmaster. Here he brought out works of new composers like Berlioz, Raff and Wagner; wrote books and critiques. Finally, angered by adverse circumstances, he resigned his position and was

made an Abbe at Rome in 1865. Thenceforth he spent his winters at Rome and his summers at Weimar, teaching and writing chiefly religious music.

Charles Francois Gounod (Pronounced Goo-no)—At the age of eighteen, Gounod (1818-1893) entered the Conservatoire where he graduated. Later he repaired to Italy where he made an exhaustive study of the works of Palestrina and Bach. On his return he studied theology for two years; finally, however, renouncing his intention of becoming a priest. The opera Faust confirmed his fame as an opera writer. While in London, where he lived during the Franco-Prussian war, he founded the famous "Gounod Choir" and appeared in a number of concerts. Of his oratorios the "Redemption" is most widely known.

Sir Edward Elgar—Among the English composers who have dared to break loose from conventional standards, Elgar occupies the foremost place. Born at Broadheath, England, 1857, the son of a music dealer and organist, he gained his knowledge of music chiefly by assiduous study of orchestral scores and by experience as member and conductor of various organizations and as organist.

Delibes—Delibes, a Frenchman, held many church positions both as organist and singer. He devoted himself from an early age to dramatic composition, he also wrote many choruses for male voices, a mass and some choruses for children. In 1863 Delibes became accompanist at the opera and later chorus master. By his appointment at the opera a new career was opened out to him, having been commissioned to compose the ballet of "La Source." Here he made his reputation as a composer of ballet music. Delibes was considered one of the most meritorious composers of the modern French school. He was born in 1836 and died 1891. His name is pronounced Duh-leeb'.

Mascagni (Pronounced Mas-kahń-ye)—Mascagni's father, who was a baker, intended his son to be a lawyer, and discouraged his attempts to learn the rudiments of music. The budding Italian composer was compelled to do his music work in secret. In due course Mascagni's father found out how his son was spending his leisure time and the musical career of the future composer of "Cavalleria Rusticana" would thereupon have come to an untimely close had it not been for the intervention of an amiable uncle, who came forward and offered to adopt the young musician. Transferred to his uncle's house, Mascagni devoted himself in earnest to music. He was a composer of note and later became a conductor of fame. Mascagni's reputation rests almost entirely upon "Cavalleria Rusti-

cana" which still holds the stage in spite of fifteen years of uninterrupted popularity and the rivalry of a host of imitations.

Ambroise Thomas (Pronounced To-mah')—Thomas was an eminent French composer, born at Metz on August 5, 1811. The son of a musician, he learned his notes with his alphabet, and while still a child played the piano and violin. He composed many comic operas and ballet music. He was made Knight of the Legion of Honour in 1845, and officer in 1858, and received the Grand Cross in 1894 on the occasion of the 1000th performance of "Mignon." He died in Paris, 1896.

Sebastian Yradier (Pronounced Ee-rah-deay')—Yradier was a successful composer of Spanish songs. He died in 1865. A collection of his most popular songs, twenty-five in number, was issued in Paris shortly after his death. Yradier was a Frenchman, but spent much of his time in the Pyrenees Mountains where he studied the lives, habits and customs of the natives. His songs found their way into Mexico and were so much liked by the Spaniards that they were officially adopted and called the folk songs of Mexico.

(Note: Biographical data concerning Mendelssohn, Francois Schubert, Schumann, and Grieg will be found in the text under the titles of their respective compositions.)

Pronunciation Table

Ballet—*bal-lay'.*
Celesta—*see-lest'.*
'Cello—*chel'-lo.*
Cavalleria Rusticana—*Kav-vahl-eh-ree'-ah Roos-tih-kah'-nah.*
Caprice Viennois—*Cah-preese Vee-on-nwah.*
Carmen—*Kar'-men.*
Danse Macabre—*Dahns Mak-kabr'.*
Fantasie Impromptu—*Fantasy Impromptu.*
Humoresque—*Hu-mor-esk'.*
Intermezzo—*Inter-med'-so.*
Larghetto—*Lar-get'-to (hard g).*
Liebestraum—*Lee'-bes-troum.*
Mignon—*meen-yon'.*
Miserere—*mee-sa-ir-aeray.*
O Sole Mio—*Oh soh'-lay Mee'-oh.*
Peer Gynt—*Pair Gint.*
Pizzicato—*Pits'-i-ka-ty.*
Scherzo—*schert'-sow.*
Suite—*sweet,*
Tannhauser—*Tahn'-hoy-zer.*
Trio—*Tree'-o.*